/9 cont./

142 The bridge is narrow, markedly convex with a somewhat pendulous tip. The alae are usually somewhat drawn up, so that the round nostrils seem to be directed toward the front.

In size the women stand significantly behind the men, but are just as well proportioned. Their figures tend to be somewhat full in their youth. Almost all the younger individuals have uncommonly delicate hands and feet and a perfect form of the bust, but, like [853] all Indian women, they lose their charms very early; in particular the long breast-feeding causes excessive lengthening of the [48] breasts. In the case of older women, the weak development of the lower extremities and the waddling gait of the inwardly turned feet make an unpleasant impression.

The real skin-color of the Karaya is difficult to determine at first glance. Staying on the sun-scorched praias changes the bright yellow-brown of their complexions, which one can still confirm only under their large cotton cuffs and knee-bands, into a dark copper-
302 brown. Even this is not easy to see in the case of many individuals because of the /10/ body painting used to the broadest extent (Fig. 1 /see p. 17 /). People painted black or red from head to foot are not rare. Others combine the black or red color into patterns which almost give the impression of European clothing. Black line-drawings on the face and extremities are the most popular.

302 Used for body painting are:
386
[824] 1. Urucú (uareriõ). Paste made from the red berries of Bixa orellana.

[824] 2. The blue-black dye (beðẽna) obtained from the seeds of the genipa (Genipa brasiliensis).

3. Soot. This is either simply scraped from the cooking pots and rubbed into the face or, mixed with genipa, it serves for diffuse painting of the whole body.

302 The line-decoration is put on with the fingers or little wooden
● 413 sticks, the diffuse coloring with a rag.

/212 cont./

386 824 The red color is obtained from the seeds of the fruit of the urucú bush. There are many different varieties, which produce a more or less intense red color, in part also inclining to yellow. Treasured above all is the kind with round seeds (wōlĕlŏnĭ), whereas the kind with long seeds is not esteemed very highly (wōlĕnò). The kind with round seeds grows particularly in the [438] region north of the Tapirapé mouth; it is obtained here in large quantities by the Indians and further traded to the Indians south of the Tapirapé mouth, especially to those of the south horde. The 386 dyestuff is produced from the seeds in the following manner. The many small seeds contained in the beechnut-like fruits are removed, some palm oil is put in the hands, and then the seeds are rubbed between the oiled hands until all the dyestuff on the shells of the seeds has come off. In this way an oil color is produced, which is scraped off the hand with a knife or stick and is put in a gourd vessel. The rubbed seeds are thrown away. In this fresh state the oil color is immediately ready for use. For [438] trading, it is boiled in oil (thickened), then put into solid forms, and dried in the sun (Ill. 40 a, b).

[824] For the black color either soot, which is scraped from the charred trees of the plantings or from the cooking pots, or the blue-black juice of the genipap fruit [b(ă)dēnà] is used. This juice is mixed in small spoon-like gourd vessels or in larger, carved half-gourds /Pls. 43 and 44 appear here/ /213/ (Ill. 41 a, b); at first it is light, but soon after it is applied to the skin, under the influence of the air, it becomes a handsome black-blue color.

A white earth (măn̄ăŭlà) is used as a white color. I never 302 observed white body /Ills. 40 and 41 appear here/ painting, to be sure. The small clay dolls, however, bear white patterning, and the Indians told me that with this color they paint rings around their arms, as well as transverse stripes on their chests.

302 413 The fingers serve as paint brushes, the flat hand for full body painting. /Ill. 42 appears here./ I never observed sticks or rags for applying the colors. On the other hand, for the genipap patterning a stamp (ūlĭnŏ) consisting of two sticks of cane lashed together, the cut surfaces of which are cut to form two semicircles, is popularly used. These semicircles are now placed together to form

[Text Continues on P. 103]

/213 cont./

386
[438]
[415]

Ill. 40 a, b.
Urucú oil-color in trade packaging.

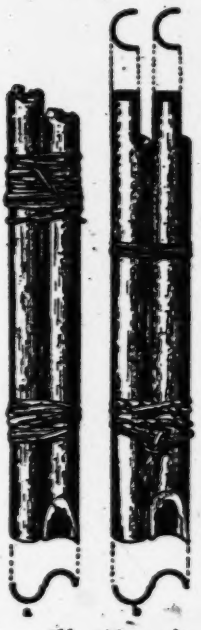
Ill. 41 a, b.
Color bowls.

302 a serpentine line (bũltĩ; according to Kuriśi,
413 however, naũẽkiẽlãzĩ = ostrich crown-tuft). These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semi-circles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriśi's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzĩ's statement).

The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For
[609] receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred campo trees.



Ill. 42 a, b.
Genipap stamps.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

country. Their skin is always hot to the touch, and they perspire but little." (This may be owing, in some degree, to the clogging of the pores of the body with the gummy, red grease with which they keep themselves constantly besmeared.) * * * "They bathe many times each day, but do not plunge into the water, taking merely a sitz bath, as dogs may be seen doing in hot climates, to cool the lower parts of the body. The women and children who have remained at home while the men are away fishing and hunting, generally find some excuse for trooping off to the shade of the forest during the hot hours of the afternoon. They appear restless and discontented in fine, dry weather, but cheerful in cool days, when the rain is pouring down on their naked backs. When suffering from fever, nothing but strict watching can prevent them from going to bathe in the river, or eating immoderate quantities of juicy fruits, although these indulgences are frequently the cause of death. They are much subject to disorders of the liver, dysentery, and other ills of hot climates; and when any epidemic is about, they take it quicker, and suffer more than negroes, or even whites. How different all this is with the negro, the true child of tropical climes! The impression gradually forced itself upon my mind that the Indian lives as a stranger or immigrant in these hot regions, and that his constitution was not originally adapted, and has not since become perfectly adapted to the climate."

The Karayá possess some knowledge of surgery. They know how to open arteries on the temple; how to bleed a patient; how to stop the flow of blood from a wound by binding the artery; understand the efficiency of sprinkling powdered charcoal upon wounds; have knowledge to bind on splints in setting broken bones, and know how to extract thorns from the flesh, which is done by means of sharp fish teeth. To empty the stomach by vomiting, they tickle the throat with the burnt end of a reed.

They make use of a scarification, or bleeding instrument, which is a block or pad set full, and bristling, with the long, lance-like teeth of the piranha fish. It resembles a curry-

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

[757] [413] [737] comb with very long, sharp teeth. With this barbarous tool, the primitive surgeon rakes and tears the back of the patient, who holds himself immovable by firmly grasping a post or tree. The blood is caught and removed on palm-leaves. When sufficient blood has been drawn, sand, and finally pepper, is rubbed into the wounds. Even when a Karayá is not sick, he submits to this very painful operation, believing that it will be beneficial to his health. The bleeding of persons on the back is practiced by low-class civilized Brazilians.

[771] Not much is known concerning the religious belief of the Karayá. But it is fully established that they entertain an animistic conception of the world, which is the lowest form of religious belief and practice; and it expresses itself with them in the same way that it does with the better known South [811] American tribes. Their observation hourly suggests to them the idea that every effect has an intelligent cause; for, whenever they are able to trace an effect to its cause, as, for instance, in the doings of men and animals, that cause appears to be psychical rather than material; an intangible, incomprehensible something that we call Mind. Therefore, they firmly believe that Minds, intelligence, or invisible, immaterial Personalities, dwell, as an Ego, or as Genii, in every material object, animate or inanimate, such as animals, trees and mountains, and direct all the operations of Nature; and that brutes are differentiated from men only by their bodily form, every creature being alike a duality—having a psychical as well as a physical Self. Moreover, the phenomena of the half-[772] life in sleep, together with dreams and visions, and the cessation of all vital activities at death, furnish to their minds clear and positive proofs of the existence of a spirit world that pervades, or lies beyond the world comprehended by the [224] senses. They believe that in sleep and dreams, the Ego, or Shade, or second Self, steals away from the body of the sleeper to roam about and to associate with other shadowy person-[754] alities or spirits. They are convinced, furthermore, that their priests, or conjurers, are endowed with some supernatural, or mysterious powers which enable them to put themselves